

Who is Afraid of Hebrew Children's Poetry, and Why, or, The Importance of Being Earnest about Cinderella — Part II

Author(s): Yair Mazor

Source: *Israel Studies Bulletin*, Vol. 12, No. 1 (Fall 1996), pp. 4-8

Published by: Berghahn Books

Stable URL: <http://www.jstor.org/stable/41805349>

Accessed: 21-06-2016 13:22 UTC

## REFERENCES

Linked references are available on JSTOR for this article:

[http://www.jstor.org/stable/41805349?seq=1&cid=pdf-reference#references\\_tab\\_contents](http://www.jstor.org/stable/41805349?seq=1&cid=pdf-reference#references_tab_contents)

You may need to log in to JSTOR to access the linked references.

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



*Berghahn Books* is collaborating with JSTOR to digitize, preserve and extend access to *Israel Studies Bulletin*

## Who is Afraid of Hebrew Children's Poetry, and Why, or, The Importance of Being Earnest about Cinderella — Part II

Yair Mazor

At this point of the reading process, the adult reader can neither miss nor overlook the widening gap between Dany and Nurit as well as between Dany and his mother's behaviorist model and expectations. In this context, it is not random that Dany adverts to the flower as *katon* (little), the very same adjective which his mother wishes him to avoid: "My child will never cry/Like a little fool" (like *petty katon*). The fact that Dany adopts the very same adjective which his mother resents, is a delicate verbal reference to the conflict between his personality and his mother's behaviorist codex.

The name Nurit means in Hebrew a specific red flower (*ramunculus* in Latin; it derives from the Aramaic noun *nur* or fire). Dany's blue flower, as well as his apple, which is void and robbed of redness, do not and cannot fit "red" Nurit: they both lack an erotic drive which is demanded by Nurit, as both her name and reaction prove. Hence, Dany's being rejected by Nurit, although upsetting on Dany's part, is nothing but an anticipated given. However, the way Nurit rejects Dany's clumsy erotic approach is molded by a tantalizing and shrewd rhetoric: "Nurit ate the apple/She threw the flower in the yard...".

The rhetorical device hereby enlisted may be titled "a compositional chiasmus" (chiasmus, i.e., inversion, reverse order of presentation; from the Greek letter X [chi]; cf. Samuel Johnson's verse: "For we that live to please, must please to live"). As to Dany, he first gave Nurit a flower and only later gave her an apple. Nurit's reaction, however, reversely denies that order of actions: she first eats the apple and only later does she throw the flower away. That compositional chiasmus may be illustrated by the following sketch.

| Dany                                | Nurit |
|-------------------------------------|-------|
| act No. 1: "I gave Nurit a flower"  |       |
| "Nurit ate the apple": act No. 1    |       |
| act No. 2: "I gave Nurit an apple"  |       |
| "Nurit threw the flower": act No. 2 |       |

One may be safe enough arguing that that pattern of compositional chiasmus is of a rhetorical merit since any deviation from a previously established pattern conceives and yields a sense of rhetorical flexibility. However, that compositional chiasmus is of a further aesthetic merit. Due to the compositional chiasmus, the reader first learns that Nurit "ate the apple" (only later does the reader learn that Nurit also "threw the flower"). The act of eating the apple may be interpreted in a rather symbolic way. As the apple is the traditional symbol of erotic attraction and even temptation (primarily due to the Biblical allusion), the fact that the approached female eats the apple, earns, and manifests a sense of erotic willingness. The fact that an act of eating possesses sexual symbolism (many years before Freud and even in Jewish tradition: see for instance, the Talmudic tractate *Nedarim* 20, b, 21: "I set for him a table and he turned it over," i.e., I was willing to have sexual intercourse, and the male, etc.) reinforces the notion that by eating the proposed apple, the female declares her erotic readiness. As the reader learns that "Nurit ate the apple," he/she may accordingly cultivate optimistic expectations regarding Nurit's attitude to Dany. Hence, the reader may be goaded and encouraged to expect that Nurit's act of eating the apple proposed by Dany, also portends and foreshadows her future acceptance of Dany's courting. In light of this, the reader will be surprised or disappointed to realize that his/her optimistic expectations prove wrong and frustrated: after Nurit eats Dany's apple, she throws his flower away and goes to play with another boy (an erotic "betrayal" due to the erotic connotations engaged in Hebrew with "to play"). The optimistic expectations are therefore breached and denied.

The reader is rhetorically swindled and led astray: he/she is urged to cultivate expectations which are about to be opposed and shuttered. The aesthetic merit of that deceiving rhetorical device is evident: the surprise which results from the frustrated expectations focuses on Nurit's rejection of Dany and, correspondingly, sharpens the reader's alert to Dany's distress as well as to the unbridgeable gap between himself and Nurit, and between himself and his mother's codex. In light of that surprising disappointment, the mother's

---

Yair Mazor is Professor and Director of the Jewish Studies Program at The University of Wisconsin-Milwaukee. His book, *From Wooded Meadows to Downtown Tel-Aviv: Contemporary Hebrew Poetry (Misadot sheba'emeq 'ad rehov hamasger*, in Hebrew), was recently published by Papyrus Publishing House — Tel-Aviv University.

---

behaviorist codex and expectations seem almost oppressive on Dany's part.

Dany's confession ends. The conclusion of Dany's confession reaches a climatic point in his relatively long journey into self-awareness. His process of individuation through which he faces his cognitive dissonance with his mother, is no less consistent than hesitant. His initial, obstinate denial turns into a candid recognition. He does not deny his tears anymore; in touching rhetoric he narrates the origins of the tears. Through his process of individuation, Dany unearths what his mother aims to erase; his mother's *modus* is not even a *modus vivendi* on his part.

Nevertheless, Dany is just a little child. He is not old enough to carry for too long a burden of a cognitive dissonance with his mother. Her role in his self-esteem is too prominent to be denied. He cannot afford losing her affection. A solid self-awareness is too consuming at Dany's age and should be delayed for many years to come. A continuous conflict with parental expectations is unbearable in Dany's book of emotional maturity. Thus, Dany's natural drive to appease his mother overcomes his recently exposed integrity. Dany withdraws from a position that opposes his mother's codex and retrogrades from a state that calls for his mother's disapproval. As if he is intimidated by his recent realization that he does not meet his mother's expectations, he "escapes" to his previous safe shelter, to his initial "rhetorical ammunition," the total denial: "I do not ever cry/I am a hero, not a crybaby!"

It is a matter of much interest that Dany calls himself "a hero," the very same epithet attributed to him by his mother: "My child is a hero..." (first stanza). This fact underlines Dany's desire to re-earn his mother's approval by obeying her behaviorist model while redeeming himself from the "haunting" conflict in which he got trapped and caged.

Nevertheless, the Dany who ends the poem arguing, "I do not ever cry," is not the same Dany who opens the poem stating "I do not ever cry." Despite his return to his initial denial, he cannot fully escape the "sobering" experience of his individuation process through which he purchased some self awareness. Dany may keep denying, but he cannot free himself of his self awareness, nor erase it. Therefore, he realizes again that a total, deceitful denial is not workable any more. Dany is truly trapped. On the one hand, a total denial of his cry seems a convenient vehicle to re-earn his mother's approval. On the other hand, however, his recently purchased self awareness cannot allow a total denial. Dany is caught between the hammer and the anvil; between the way he is and the way his mother wants him to be. Neither bridge nor common denominator seem at hand. In his distress, he directly addresses his mother for the very first time in the poem: "But why is it, mother, why/Do the tears cry by themselves?"

One may hear in Dany's voice a plea, frustration, and even accusation. The yoke of a cognitive dissonance is too much of a burden on his part. The fact that a reference to the mother opens and concludes the poem is neither random nor arbitrary. Opening and ending the poem with the very same element evokes and conceives a sense of circularity. That sense of circularity metaphorically—or even graphically—illustrates Dany's dead-end state, in which he is encircled and imprisoned by his mother's standards on one side and by his own standards, which conflict with his mother's, on the other side.

Two "Danys" populate the poem. Dany of the surface layer, who willingly internalizes his mother's codex and meets her expectations despite a relatively marginal stumbling on encountering Nurit; and Dany of the latent layer, who wrestles with the conflict between his psychological faculties and his mother's opposing codex. The latent Dany faces a cognitive dissonance through a painful process of individuation. While Dany of the surface layer may be encountered by the poem's official reader, the child, Dany of the latent layer is expected to be approached by the highbrow adult, the poem's unofficial reader. While the same boy in the poem becomes two, the two females in the poem, Nurit and Dany's mother, become one: they both emasculate Dany, they are both impervious to Dany's sensitivity and distress. During the last decades, feminism made some good points while aiming to fight and eliminate historical deprivations on the part of the fair sex. However, males as well did not always escape an unjust verdict. Males have been deprived and robbed of their rights to be weak, sensitive, and vulnerable. Following this vein, Nurit somehow acts as the traditional *la belle dame sans merci* who erotically emasculates Dany, while Dany's mother emasculates him by attempting to force upon him a traditional masculine role model. In this respect, Dany's mother's attitude is no better than a male Chauvinist attitude. Confronting those two emasculating females, Dany is left powerless, besieged by his mother's challenging expectations, frustrated by Nurit's erotic rejection, caged by his own integrity, trapped by the conflict between his personality and his mother's codex and expectations, and doomed to a haunting cognitive dissonance. Dany, however, is not left alone. He is joined by one more Dany, the third Dany of the poem. The remote nature of that third Dany, allusive and Biblical, does not make him less evident, nor less deprived. A three thousand years screening is erased as that third, allusive Dany invades the poem and joins his young peer.

*The Poem's Cryptic-Allusive Layer: Biblical Allusion  
I never understood Samson's hair;*

*That might hidden in it; its abstinent-like secrecy*

*The prohibition (that should not be condemned)  
to discuss it;*

*The everlasting fear of loosing the plaits, the constant fright  
When Delilah caresses them softly...  
Nathan Zach (Samson's Hair)*

# Essays

---

As previously maintained, the poem's cryptic layer metaphorically reflects the poem's latent layer. These two layers form the poem's deep structure which secludes the child, the official reader, while addressing the unofficial reader, the highbrow adult. Addressing the adult reader on multiplied levels through two rhetorical vehicles which simultaneously echo each other, advert to the singular importance of the poem's deep structure. The importance of the deep structure does not emerge despite the conflict between it and the upper structure but rather because of that conflict. The poem's implied author invites the adult reader to bypass the simplified upper level while investing his/her focus on the intricate aesthetics of the deep structure as well as on its educational *credo*. Thus the implied author molds an extra allusive layer not only to enrich the aesthetics of the deep structure, but also to better manifest its urgent moral.

The desire on the part of the poem's implied author that the adult reader will be sufficiently alert to the cryptic-allusive layer becomes very evident in light of the poem's title *Dany the Hero* (*Dany gibbor*). As the common, traditional reference to Biblical Samson is "Samson the Hero" (*Shimshon hagibbor*), even a child, the official reader who is excluded as an addressee of the poem's cryptic-allusive layer, would not encounter any difficulty in identifying the allusion to Biblical Samson obtrusively displayed by the poem's title.

However, the title's protuberant allusion to Biblical Samson is nothing but a slim tip of an allusive iceberg, made of a ramified network of various allusions which anchor both Dany and Samson in one parallel equation. Indeed, not all allusions to Samson share the same protruding nature. While the majority of the allusions are obtrusively evident and solid, some are less conspicuous. Nevertheless, the less solid allusions earn a firm validity as they are part of an allusive system which is undoubtedly sturdy. Thus, the salient, solid allusions of the allusive system act as an "inspiring center" which bestows validity upon the more remote margins of the system. Furthermore, the allusive common denominators shared by Dany and Samson go beyond a cluster of local allusions. The allusive analogy between Dany and Samson is also materialized and manifested on a principal, "genetic" ground. Samson, like Dany, is also victimized by a behaviorist codex and challenging expectations which he fails to obey and fulfill. Both Dany and Samson do not possess the appropriate capacity to meet the standards which are dictated for them. In this respect, one may relate to the allusive system which connects Dany and Samson in a terminology of a rhetorical bait, or signpost, which draws the adult reader's attention to the very essence of affinity between Dany and Samson: their coping with behaviorist norms which are beyond their faculties is sadly sealed by doom.

The allusion to Biblical Samson by the title *Dany the Hero* becomes firmer in light of the fact that the name Dan—from which Dany derives—is also associated with Samson. Samson

belonged to the tribe of Dan. The book of *Judges* relates to Samson as one of "the Dany family" (in Hebrew: *Mishpahat hadany*, *Judges* 13, 2). Hence, Samson's two epithets, Samson the hero and Samson the Dany (of Dan) are saliently displayed by the poem's title *Dany the Hero*.

Another name in the poem that establishes an allusion to Samson is Nurit. Nurit—a red flower as already maintained—derives from the Aramaic noun *nur*, which means fire. The name Samson (in Hebrew: *Shimshon*) is also associated with fire as the etymology of the name relates it to the Hebrew noun *shemesh*, a sun.

Furthermore, many chronicles of Samson involve references to fire. Before Samson's birth, his parents sacrifice a burnt offering to God. In this context, the word "flame" (*lahav*) is mentioned twice (*Judges*, 13, 20). The Philistines threaten to burn Samson's first wife and to set her father's house on fire (*ibid.*, 14, 15). Samson's furious response is executed by fire: he ties burning torches to the tails of three hundred foxes, sets them free, and a tremendous fire burns the Philistines' fields (*ibid.*, 15, 6).

One time Samson exhibits his singular strength by tearing the ropes with which his own people bound him. The narrator portrays that occurrence while enlisting a fire metaphor: "...and the ropes on his arms became like flax that catches fire: the ropes melted off his hands." When Samson freed himself from the ropes with which Delilah binds him, the fire metaphor repeats: "...he pulled the tendons apart, as a strand of tow comes apart at the touch of fire" (*ibid.*, 16, 9).

Another cord of allusion between the poem in focus and Biblical Samson's story is related to parental figures. As already adverted to, Dany's mother is mentioned only in the beginning and the end of the poem, two strategic rhetorical points which call for much attention. Such is the case with Samson's parents: while his parents open the story, his father (and his brothers as well) conclude the story. Thus, in both Dany's and Samson's cases, the parental figures appear at the beginning, disappear, and reappear before the curtain goes down. In both Dany's and Samson's cases, the parental figures draw a line of circularity which surround and embrace the plot. That sense of enclosing circularity is expressive in both texts: both Dany and Samson are encircled and "surrounded" by parental expectations which they fail to meet. A most intriguing allusion which binds the two texts is founded upon alliteration. Twice the Philistines demand Samson's wife and Delilah to coax Samson. They want Samson's wife to coax him to release the answer to his riddle and they want Delilah to coax Samson to tell her the secret of his power (*ibid.*, 14, 16; 16, 5). In both cases, the Hebrew word for coax is *patti* (imperative of the verb *lephatot*, singular, feminine, second person). Due to the fact the word *patti* repeats twice in Samson's chronicle, as well as in similar contexts and syntactical patterns, it certainly earns much focus. The focus on the word

*patti* in Samson's story prods the poem's reader to trace the alliterative affinity between *patti* and *petty* (fool) in the poem. Dany's mother says: "My child will never cry/Like a little fool (*petty*).<sup>1</sup>" The alliterative allusion which binds *patti* and *petty* becomes more evident in light of the fact Samson, Dany's Biblical "twin," does act as *petty* (fool): his sexual attraction to loose women casts a shadow on his senses and eventually results in his calamity.

Again, perhaps this alliterative allusion, despite its poetic appeal, is not sufficiently solid by itself. However, as this alliterative allusion joins other most solid allusions, its validity earns cogent fortification. Another allusion of much interest is founded upon childish characteristics shared by both Dany and Samson. Samson seems to adopt Dany's childishness. When Samson spends time with Delilah, they reciprocally practice mother-child roles. Delilah pampers Samson as if he was a child: "She lulled him to sleep on her lap" (*ibid.*, 16, 19). Another cord of allusive analogy between the two texts compared materializes by the utilization of the verb "to play" (*"lesahek"*). As Nurit puts Dany down by going "to play with another boy," the Philistines put down their prisoner, Samson, by ordering him "to play" in front of them (*ibid.*, 16, 25). In both texts, erotic connotations are associated with the verb, *lesahek*, to play. Also, in both texts, the verb "to play" is related to a female's betrayal: Nurit "betrays" Dany and Delilah betrays Samson of Dan. In light of these, the allusion founded on *lesahek*, to play, hoards much solidification.

The number three seems to accumulate, in both texts compared, an increasing momentum of allusive analogy. Indeed, the number three overpopulates Samson's story. Samson sets fire to the Philistines' fields by setting free *three* hundred foxes which carry burning torches (*ibid.*, 15, 4-5). Samson gathers *thirty* young men for his wedding party (*ibid.*, 14, 11) and he promises them "*thirty* linen tunics and *thirty* sets of clothing" in case they crack and decipher his riddle (*ibid.*, 14, 12). In case of failure on their part, they should give him *thirty* linen tunics and *thirty* sets of clothing" (*ibid.*, 14, 13). Later, "the spirit of the Lord gripped" Samson. "He went down to Ashkelon and killed *thirty* of its men" (*ibid.*, 14, 15). As the Philistines accuse the people of Judah for Samson's "guerrilla" attacks, which upset them badly, "*three* thousand men of Judah" imprison Samson, threatening "to hand him over to the Philistines" (*ibid.*, 15, 11).

The number three seems "to invade" as well Samson's marital life. Samson had *three* women: his first Philistine wife, the harlot of Gaza, and Delilah. Furthermore, Delilah accuses Samson as follows: "This makes *three* times that you have deceived me and have not told me what makes you so strong" (*ibid.*, 16, 15). When Samson was forced by the Philistines "to play in front of them," "*three* thousand men and women on the roof" were watching him (*ibid.*, 16, 27).

The presence of the number three in the poem *Dany the Hero* is significantly salient as well. As previously discussed,

Dany goes through a process of individuation through which he discovers his psychological emotional faculties are in conflict with his mother's codex, and through which he reaches an independent self awareness that introduces him to his cognitive dissonance, to his burdensome confrontation with his mother's expectations. The process of individuation by Dany evolves in *three* stages: a total denial of his cry ("I do not ever cry"), a partial denial of the cry while admitting a certain, principal legitimation for a cry ("I am not a crybaby") and a full recognition of his cry (although attempting to transfer the responsibility for his cry to the tears: "It is just the tears...the tears...They/Cry by themselves...").

Furthermore, Dany's encounter with Nurit holds *three* stages as well: giving Nurit a flower, giving Nurit an apple, giving Nurit "everything." Also Nurit's response contains *three* stages: eating the apple, throwing the flower, going to play with another boy. However, the allusive analogy between Dany's and Samson's chronicles in regard to the number three is further detailed and intricate.

Dany's *three* encounters with Nurit parallel and echo Samson's *three* encounters with women—and vice versa. On the first encounter with Nurit, Dany gives her a blue flower. The color blue, as already alluded to, symbolically stands for rational thinking and intellectual faculties. The very same sense is displayed on Samson's encounter with his first wife. Samson's wife's request that he will provide her with the reason behind his riddle, masters the prevailing track of their reciprocal interaction—as it is presented to the reader. A rational meaning that reasons a riddle stands for thinking and intellectual faculties, which are both designated by Dany's first encounter with Nurit through his endowing her a blue flower. Furthermore, the sense of thinking and intellectual capacity prevails further Samson's, and his first wife's interaction. The Biblical narrator maintains Samson chose his Philistine wife not for love but rather as a shrewd device, aiming to gain better information about the Philistine's plots against Israel (*ibid.*, 14, 4). Thus, Dany's first encounter with Nurit parallels Samson's interaction with his first wife: in both cases, an intellectual track is predominate.

On the second encounter with Nurit, Dany gives her an apple, the traditional symbol of erotic attraction. An erotic attraction is also the very ground for Samson's interaction with his second woman, the prostitute.

On the third encounter with Nurit, Dany says: "I gave (her) everything." That is exactly what Samson does on his encounter with his third woman, Delilah: he gives her the secret of his power which is indeed, everything on his part. By giving Delilah the secret of his power, Samson gives her himself, the very core of his existence, his life, which is everything, entirely and ultimately.

Hence, Dany's three encounters with Nurit metaphorically reflect and echo Samson's three encounters with his

women: they make a meticulous equation of parallelism. Dany fails. So does Samson. They both fail under erotic circumstances. Dany stumbles due to his erotic hesitation and weakness, and Samson stumbles as he fails to restrain and curb his erotic predispositions. They both fail to tame their emasculating shrews. For both Dany and Samson, *cherchez la femme* turns into a cornerstone of their fall. As previously stressed, beyond the ramiform network of allusions that amalgamates Dany's chronicles to Biblical Samson, a very substantial allusion connects the two. Dany faces a parental behaviorist model and demanding expectations which are in blatant conflict with his personality and emotional faculties. Such is Samson's case. Before Samson's birth, he was expected to be a Nazarite to God: no razor may touch his hair and he should be the first to deliver Israel from the Philistines' oppression (ibid., 13, 5).

However, Samson's personality proves the opposite. Samson's attraction to foreign and loose women (Delilah is no better than the harlot as her name's etymology manifests: a deviating woman,<sup>6</sup>) blatantly contradicts sensual restraints expected from a Nazarite. Furthermore, Samson's hair, which should not have been touched by a razor, is shamefully shaved by Delilah. Even the national expectation, which was addressed to Samson, did not reach fulfillment. Despite some local blows which Samson brought upon the Philistines, he failed to reach a substantial delivery for his people from the Philistine oppression. That and more. Samson's emotional reactions and personal raids against the Philistines caused Israel much trouble by the Philistines, even to the degree that the people of Judah aimed to extradite Samson to the Philistines (ibid., 15, 12). In fact, many acts of heroism by Samson did very little to improve the state of his oppressed nation and some oppression resulted from the very deeds of Samson which display carelessness.

The following verse by David Avidan (a contemporary Israeli poet) is therefore quite in place despite its cynical irony: "Samson was not probably the wisest of men." The childish nature of some of Samson's reactions, which is reinforced by the image of him sleeping like a child on Delilah's lap, solidifies the analogy between him and Dany. By the same token, Dany, the protagonist of the poem's latent layer, seems as a childlike incarnation of his "Biblical peer," the protagonist of the poem's cryptic, allusive layer. The poem holds one narrator only. Nevertheless, that one narrator consists of a triple rhetorical stratification. One Dany addresses the poem's official reader (the child) while two "Danys" address the poem's unofficial reader (the highbrow adult), Dany of the latent layer and Samson of the Dany family of the poem's cryptic-allusive layer. The message conveyed by the two "Danys" of the poem's deep structure—the latent Dany and his allusive, "Biblical twin"—should earn much consideration by the adult reader.

The chronicles of Dany the hero and his "allusive peer," Biblical Samson, may be considered—despite expected reservations—another version of the *aqeda* story (the Biblical story of Isaac's sacrifice *aqeda*, in Hebrew, means binding). The altar, in this case, is a parental behaviorist model. Its expectations are too demanding to the offspring while denying their own needs, ignoring their personality structure, and overlooking their capacities. Daughters and sons of various age groups are almost compelled to bind themselves to that altar, although their failure is inevitably doomed. Yehuda Amichai (the highly celebrated figure in contemporary Israeli poetry) commences one of his well known poems with the following verse: "The real hero of the *aqeda* was the ram" (which was sacrificed instead of Isaac).<sup>7</sup> The real heroes of the two *aqeda* chronicles, Dany and Samson, are neither Dany of the poem's surface, "epidermic" layer, nor Samson of the prevailing tradition. The real heroes of these two *aqeda* chronicles are Dany the "disobedient" child, and his allusive-Biblical "twin," childish Samson: two anti-heroes who are bound to the same insensitive, behaviorist altar. "The angel went home" in Amichai's poem, "And Abraham and God left a long time ago." Neither did Dany nor Samson. They both stay bound to burdensome altars of challenging expectations which they will never meet, hounded by a codex which is alien to their psychological profiles exiled from their natural element.

## NOTES

(Editor's note: Footnote 5 was inadvertently omitted from Part I, where it belonged. Please refer to Part I for the referent of this footnote [C.I.W.]: 5. Cf. J. E. Cirlot, *Dictionary of Symbols* (trans. by J. Sage) (N. Y.: Philosophical Library, 1967): pp. 50-52, 105.

6. Cf. Yehoshua Steinberg, *The Bible's Dictionary* [in Hebrew] (Tel-Aviv: Izre'el, 1961), p. 121.

7. Cf. Yehuda Amichai, *She 'at hahessed (Time of Kindness)* (Jerusalem and Tel-Aviv: Schocken, 1982), pp. 21-22. That poem by Amichai is discussed in detail in Yair Mazor, "Farewell to Arms and Sentimentality: Reflections of Israel's Wars in Yehuda Amichai's Poetry." *World Literature Today*, Vol. 60, No. 1 (1986), pp. 12-17. That study is included in Yair Mazor, *A Sense of Structure: Biblical and Hebrew Literature* [in Hebrew] (Tel Aviv: University Publishing Projects, 1987, pp. 26-35.